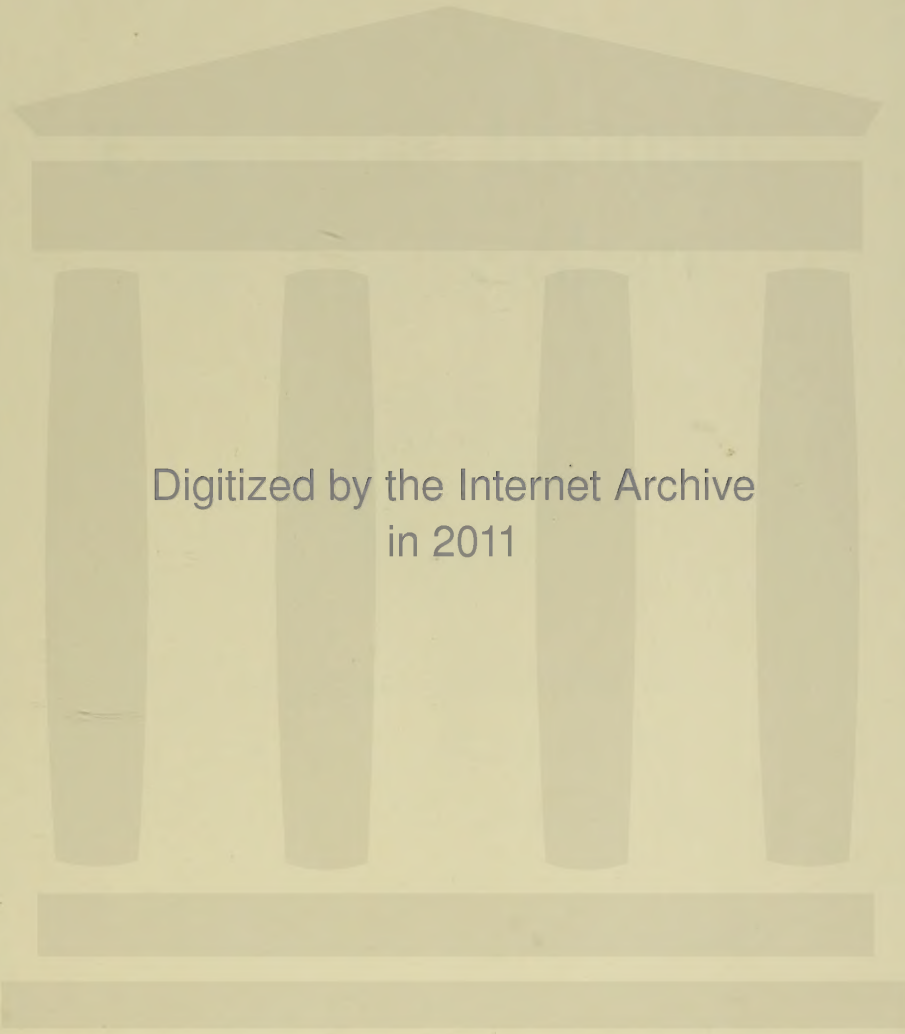


CARNEGIE SONG BOOK



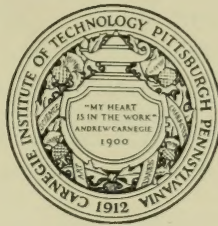


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SONGS

of the

Carnegie Institute of Technology



COMPILED AND EDITED BY
Henry L. Bunker, '30
Thomas W. Lippert, '30
AND
Members of the Tri-Publications Staff

Published by Tri-Publications
Under Authorization of Student Council

1930

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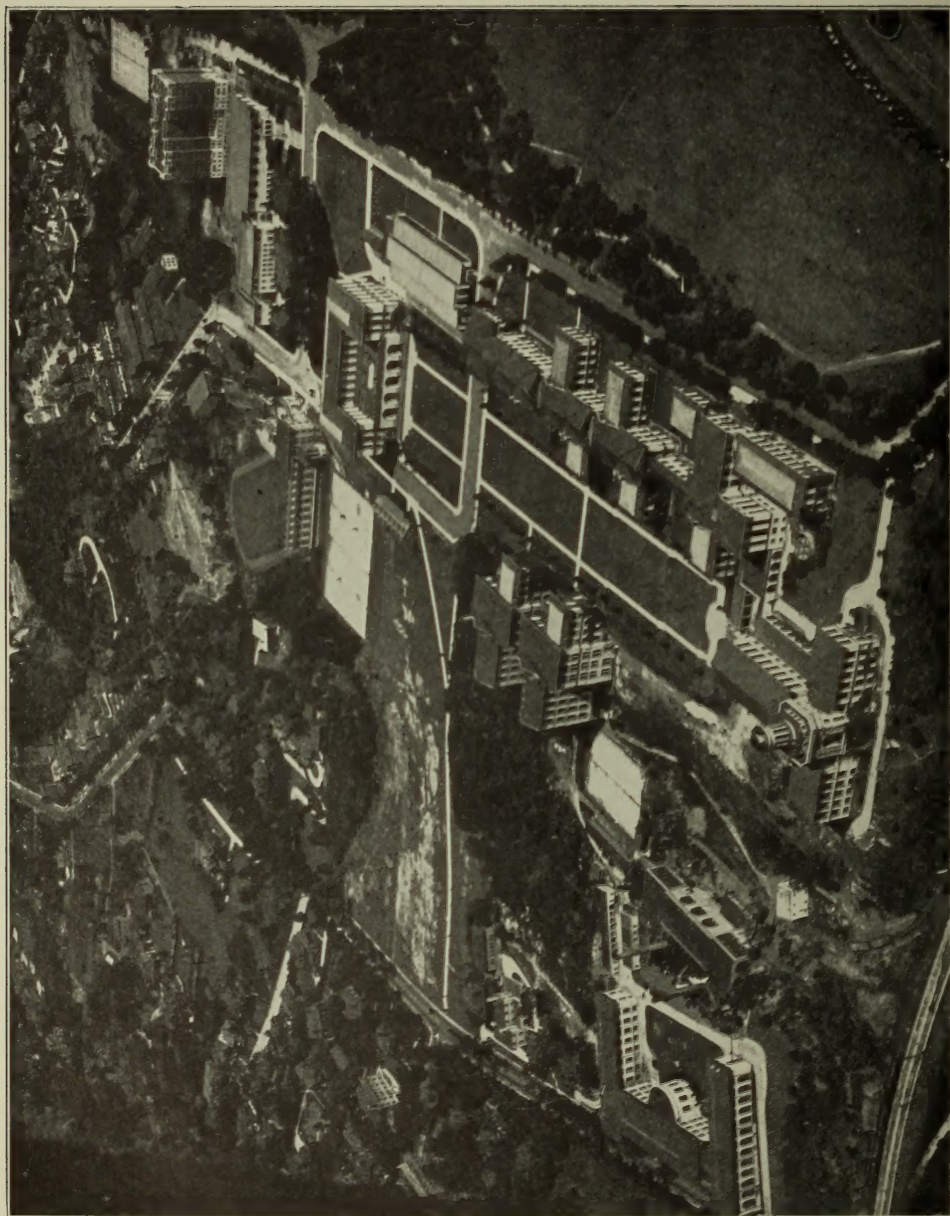
FOREWORD

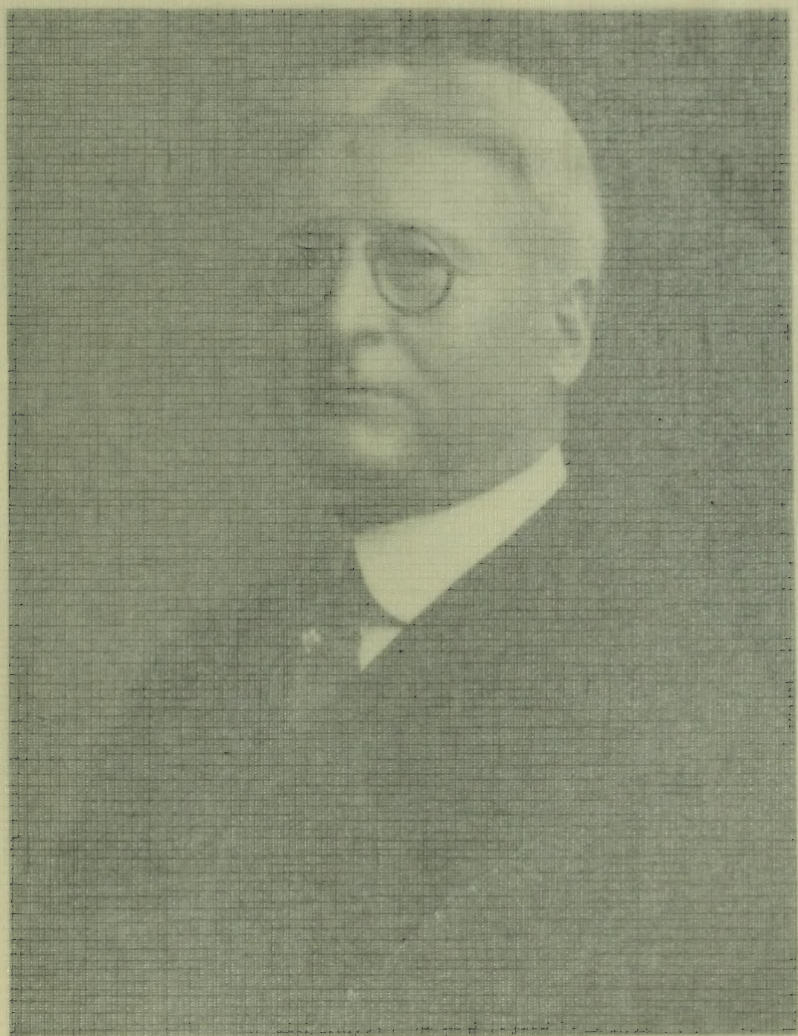
Early in the year of 1921 work was started in an attempt to collect and publish a book of distinctive Carnegie songs. The year 1924 saw the culmination of various students' efforts in the compilation of the material at hand and the printing of the first Carnegie Song Book. The greater portion of the work was done by the "Carnegie Tartan" staff, and the first book, although quite small, met with immediate approval.

During several succeeding years a few reprints were made, but five years later found it practically impossible to obtain a copy of the book. There was a decided need for such a book, but it was generally admitted that reprints of the old book would be unsatisfactory, as it contained too many obsolete numbers, and did not contain the newer Carnegie music.

Early in 1929, H. L. Bunker and T. W. Lippert were urged by members of the Administration and Student Council to publish a new and completely revised song book. Work was begun and this, the first edition of the revised book, is the result of their efforts. A number of the old songs were omitted because they were seldom used, while the fraternity music was incorporated to give the book a greater campus appeal. The old book contained a number of songs from "Extravaganza" and "Ship Ahoy," two productions of the College of Fine Arts. One of the hits, "Eskimo Baby," has been retained in the new book.

The staff is extremely indebted to Walter Sickles for his able correcting of the music proofs. The fraternity officers are also thanked for their permission to use their respective songs. It is hoped that this, the new book, fills the need for which it was designed and published.

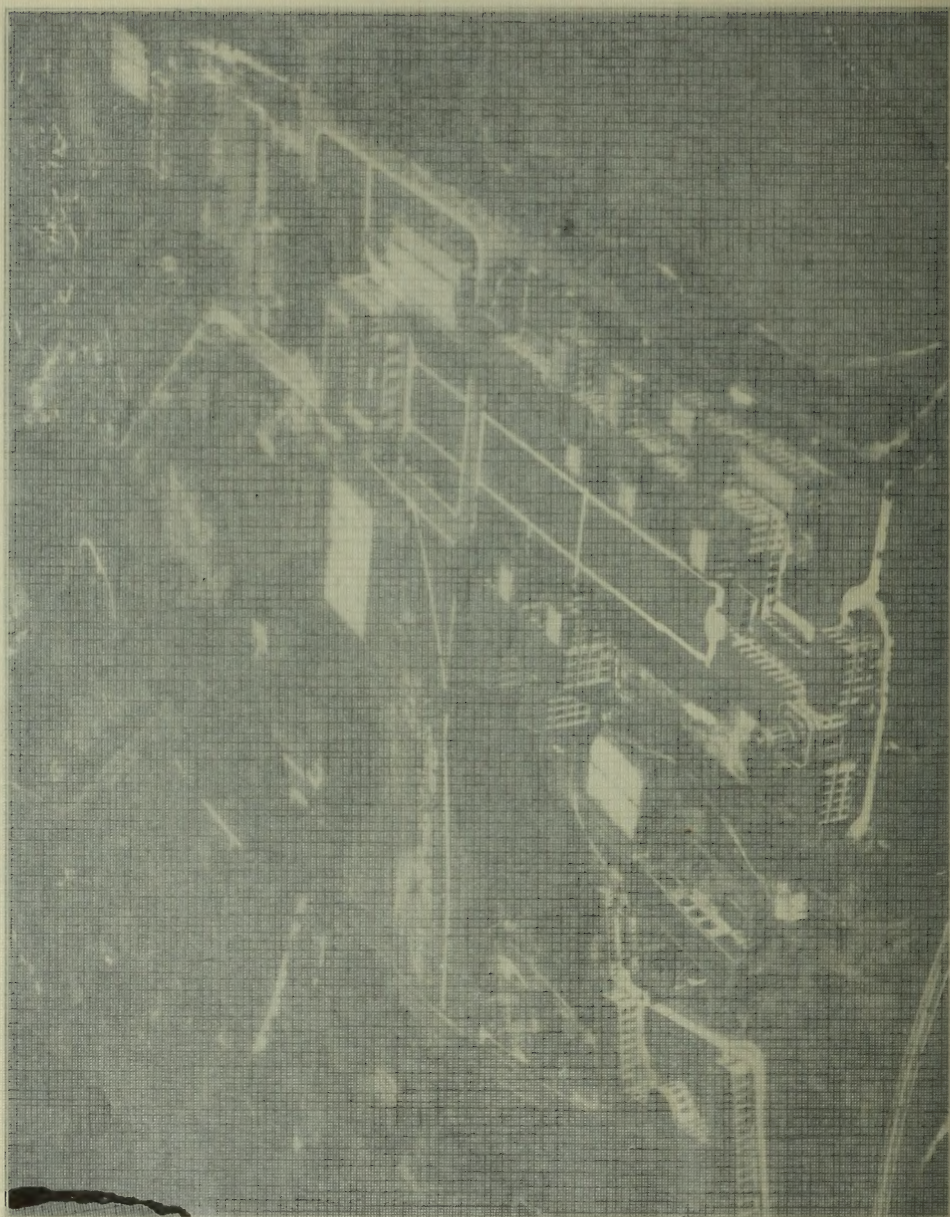




Respectfully Dedicated to

JOHN L. PORTER

Chairman - C. I. T. Board of Trustees





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Revised Song Book

First Edition

One Thousand Copies

Printed in the U. S. A.

Alma Mater

Words by
CHARLES J. TAYLOR

Music by
J. VICK O'BRIEN

Largo
mf

1. Here wherespangled wil - der - ness - es Robed the foun-tains
2. Here was heard the mus - ket's rat - tle Round us rolled the
3. Show the way a - rouse, a - wak - en, Bear a - loft the

of the west, Where the sav - age strife and stress-es
thrall - ing drum All is hush'd, no more they star - tle,
bea - con bright, That our minds be ev - er tak - en,

cresc.

p

Brought the set - tlers' crim - son quest; Land of le - gend,
Now we hear sweet la - bor's hum, Art and sci - ence
Un - to learn-ing, in - to light. Stand in day - time's

f *p*

mf glo - ry, gra - ces, Gyp - sy tide and toil - ing shore, 'Mid thy hill-tops
rule our bat-tle, In their path-way hon - or lies. Hail Car-neg-ie
storm un-shak-en, Guide thro' storm of deep - est night. Hail Car-neg-ie

p *cresc.* *mf*

mf Al-ma Ma-ter Stands en-throned for e - ver more All Hail Car-neg-ie
Al-ma Ma-ter Show the way that truth may rise! All Hail Car-neg-ie
Al-ma Ma-ter Stand for pro-gress, peace and right. All Hail Car-neg-ie

f

ff Al-ma Ma-ter Stands en-throned for e - ver more
Al-ma Ma-ter Show the way that truth may rise!
Al-ma Ma-ter Stand for pro-gress, peace and right!

ff *ffz*

Dear Old Tech

11

Words by
JACK CAMERON, '15
HOWARD CORNWALL, '17

Tune: "Dear Old Moonlight"



1. With - in the bounds of Schen-ley, 'Mid
2. On the field of glo - ry, We

TILL READY

The first vocal entry is on a single staff, starting with a whole rest followed by a half note, then a quarter note, and ending with a half note. The piano accompaniment is on a grand staff, starting with a piano (p) dynamic. The right hand has a melody with eighth and sixteenth notes, and the left hand has a bass line with chords and moving lines. The key signature is three flats and the time signature is common time.

flow-er, bush, and tree, Stands Car-neg - ie, stands Car - neg - ie. It
strive with all our might, For Car - neg - ie, for Car - neg - ie, 'Tis

The second vocal entry is on a single staff, starting with a quarter note, followed by a half note, and ending with a whole note. The piano accompaniment is on a grand staff, continuing the harmonic support. The right hand has a melody with eighth and sixteenth notes, and the left hand has a bass line with chords and moving lines. The key signature is three flats and the time signature is common time.

tow-ers tall and state-ly--No oth-ers can I see Than Car-neg - ie, than Car-
told by deed and sto-ry, Our cour-age for the right. In Car-neg - ie--in Car-

neg - ie, Loy - al sons with hearts so true and ten-der
neg - ie Our hearts go out in song to all our he-ros; Our

Vie with one an-oth - er to de-fend her, Hon-or, Truth and Friendship
plung-ing team is thrilled with all its ech-oes. With brain, and brawn and muscle We'll

rall. e poco
All u-nite to be Our Car - neg - ie--our Car - neg - ie.
ne'er give up the fight For Car - neg - ie, for Car - neg - ie.

CHORUS

Dear Old Tech-Car-neg - ie Tech; It's the

best of all the schools I ev - er knew. —

Dear Old Tech-Car-neg - ie Tech; Where ev -

e - ry sin - gle fel - low is true blue, —

When I go a-stroll-ing out thru Schen-ley —

Tech's the on - ly place that takes my eye, — And

when I'm far a - way from Pitts-burgh, I'll re -


mem-ber you Tech 'till I die. die. —

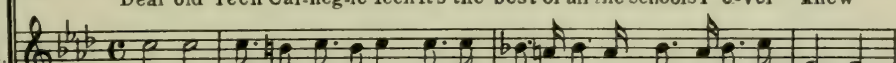
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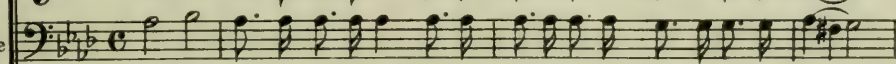
Dear Old Tech

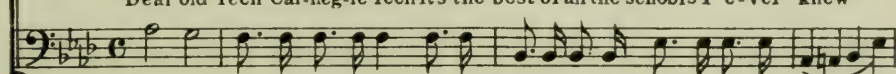
15


Arranged by
WALTER E. SICKLES

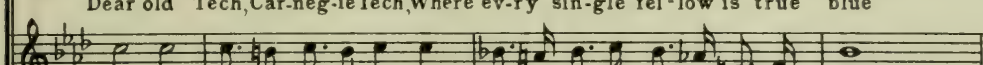
1st Ten.  Dear old Tech Car-neg-ie Tech It's the best of all the schools I e-ver knew

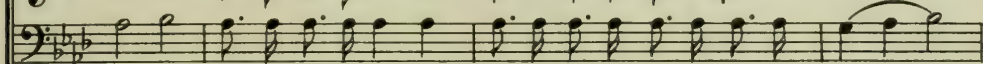
2nd Ten.  Dear old Tech Car-neg-ie Tech It's the best of all the schools I e-ver knew

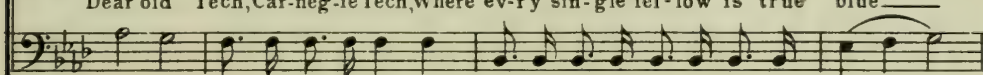
Baritone  Dear old Tech Car-neg-ie Tech It's the best of all the schools I e-ver knew

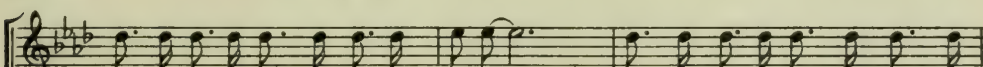
Bass  Dear old Tech Car-neg-ie Tech It's the best of all the schools I e-ver knew

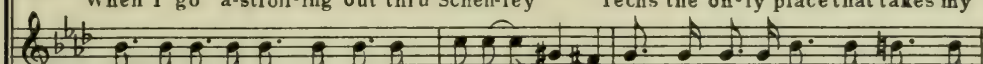
 Dear old Tech, Car-neg-ie Tech, Where ev-ry sin-gle fel-low is true blue

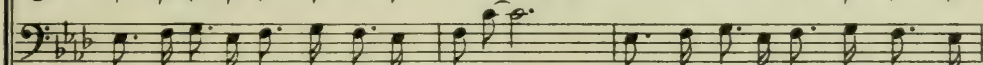
 Dear old Tech, Car-neg-ie Tech, Where ev-ry sin-gle fel-low is true blue

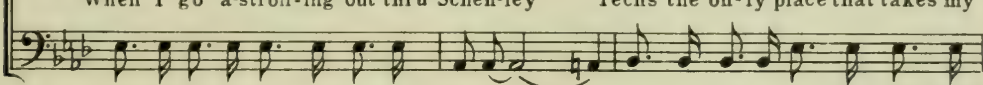
 Dear old Tech, Car-neg-ie Tech, Where ev-ry sin-gle fel-low is true blue


 Dear old Tech, Car-neg-ie Tech, Where ev-ry sin-gle fel-low is true blue

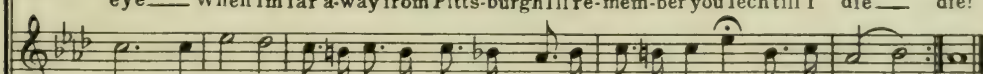
 When I go a-stroll-ing out thru' Schen-ley Tech's the on-ly place that takes my

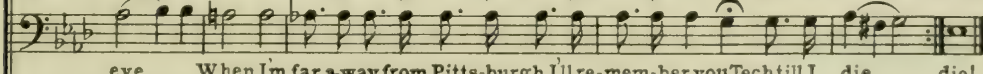
 When I go a-stroll-ing out thru' Schen-ley Tech's the on-ly place that takes my

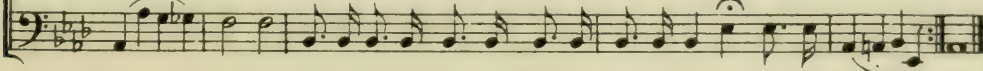
 When I go a-stroll-ing out thru' Schen-ley Tech's the on-ly place that takes my

 When I go a-stroll-ing out thru' Schen-ley Tech's the on-ly place that takes my

 eye — When I'm far a-way from Pitts-burgh I'll re-mem-ber you Tech till I die — die!

 eye — When I'm far a-way from Pitts-burgh I'll re-mem-ber you Tech till I die — die!

 eye — When I'm far a-way from Pitts-burgh I'll re-mem-ber you Tech till I die — die!

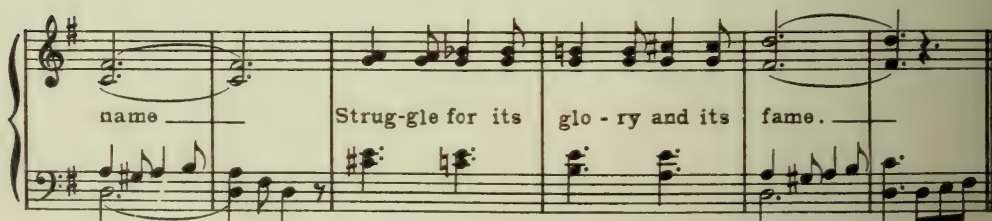
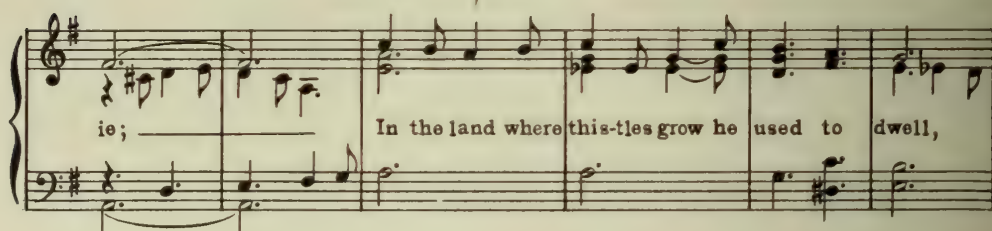
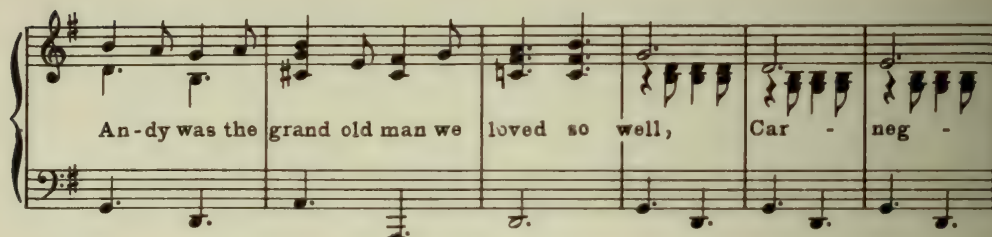
 eye — When I'm far a-way from Pitts-burgh I'll re-mem-ber you Tech till I die — die!

Fight For The Glory Of Carnegie

Words and Music by
ROBERT SCHMERTZ, 1921

Arranged by
Adolph Herzberg, 1921

INTRO. *Not too fast*



CHORUS

Fight! for the glo-ry of Car-neg - ie Fight! for the glo-ry of the

clan Let your eyes be ev - er on the Tar - tan bright,

As we stand u - nit - ed ev'ry man fight, fight, fight, Fight ev'ry loy-al son of

Ski - bo Fight'till we win the vic-to - ry, The

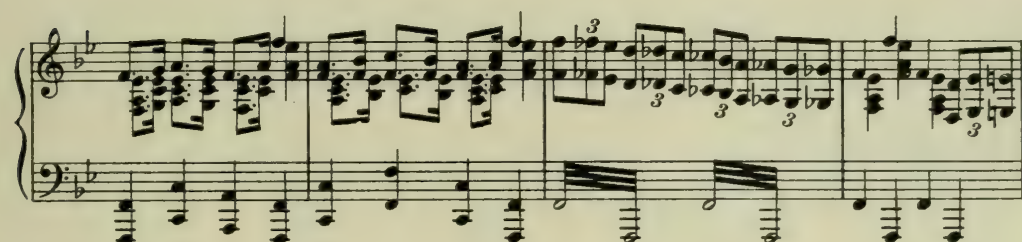
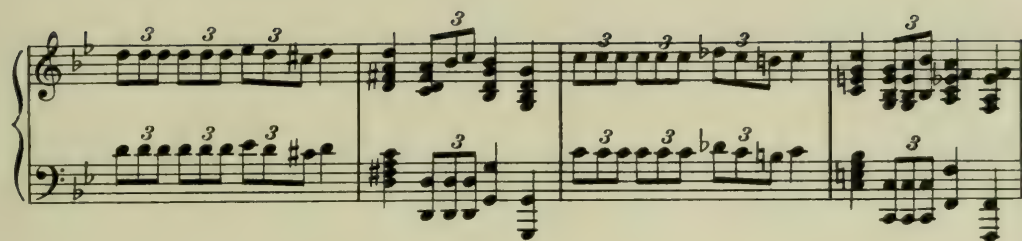
Kil - ties are com-ing, hur - ray, hur-ray, The Kil - ties are com-ing, they'll

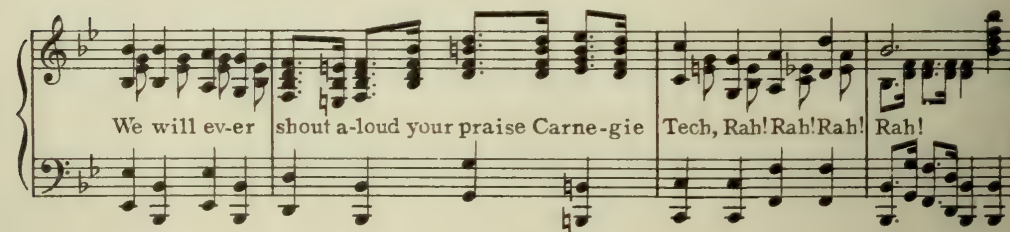
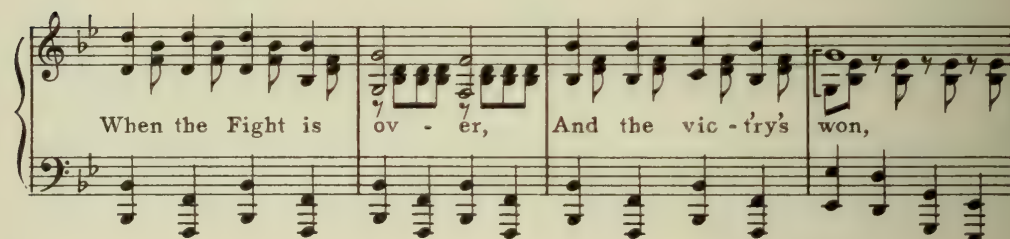
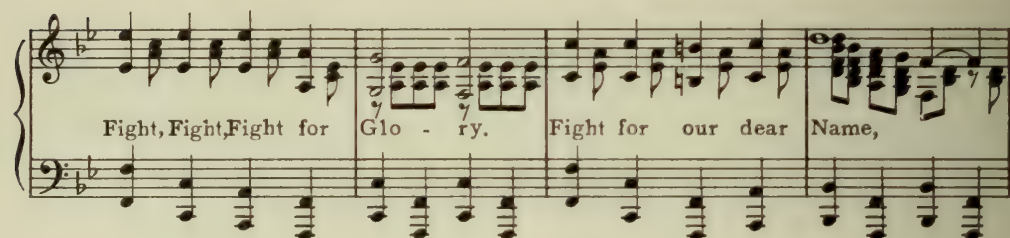
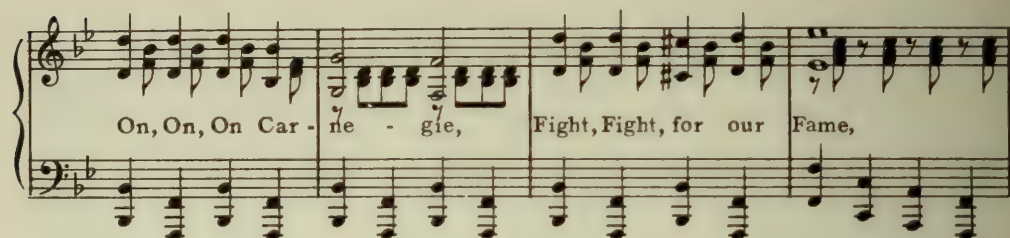
win to-day, For they're fighting for the glo-ry of Car-neg - iel iel

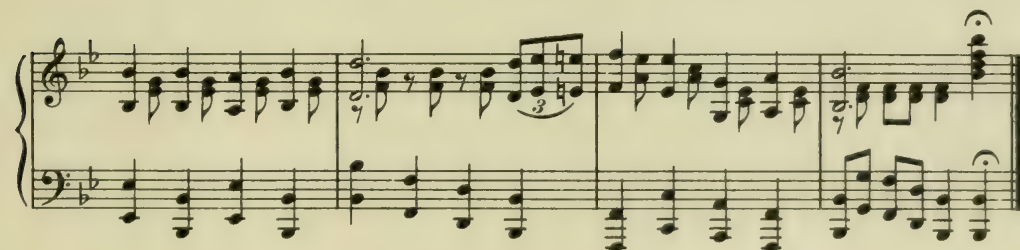
Carnegie Tech

WILBUR ADAIR SCOTT

This musical score is for a piano accompaniment piece titled "Carnegie Tech" by Wilbur Adair Scott. The music is written in B-flat major (two flats) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The first system begins with a treble clef staff containing a half note B-flat, a half note D, and a half note F, followed by a series of chords and triplets. The bass clef staff provides a steady accompaniment of eighth notes. The second system continues the melodic and harmonic development, featuring more complex chordal textures and triplet patterns. The third system introduces a new melodic line in the treble staff, characterized by eighth notes and triplets, while the bass staff maintains its accompaniment. The fourth system shows further melodic and harmonic progression, with the treble staff featuring a mix of eighth and sixteenth notes. The fifth system concludes the piece with a final melodic phrase in the treble staff and a sustained bass line. The score is marked with various musical notations, including triplets, slurs, and dynamic markings, and ends with the tempo marking "8va".







Plaid Song

WALTER E. SICKLES

When No - tre Dame or Pitt or W and J

come a-long our way to - day We'll treat 'em right and

then we'll call their bluff, then we'll treat em rough

'Till they've had e-nough For we'll be fight-ing for the glo-ry of Car-

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. The key signature has two flats (B-flat major).

neg - ie and our pep will tell the sto - ry of Car-

The second system of the musical score. The vocal line continues with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. The key signature has two flats (B-flat major).

neg - ie When the fight is go - ing hard we'll get be-

The third system of the musical score. The vocal line continues with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. The key signature has two flats (B-flat major).

hind the team Let them know we're fight-ing too with

The fourth system of the musical score. The vocal line continues with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. The key signature has two flats (B-flat major).

all our steam Be-cause they're fight-ing for the glo - ry of Car-

neg - ie We must nev - er let the boys for-get were

there _____ and when the fight goes down in fame there will

stand Car-neg-ie's name for we fought and played the game Car-neg - ie!

The Woman's Song

25

Words Anonymous

Music by
ELIZABETH RHEEM STONER



1. This is the aim that makes us one In -
2. To make the home a place of rest Where
3. Where there is sor - row there to find Our
4. So let us live that we may see Our

The first system of the song, featuring a vocal melody line and a piano accompaniment. The lyrics are aligned with the notes of the melody.

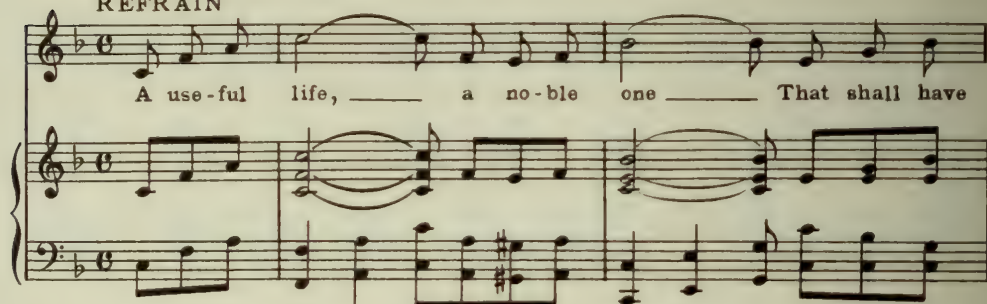
spir - ing us in life's bright morn No - bly to do what -
peace and hap - pi - ness a - bound And where the heart is
great - est joy in do - ing good In try - ing to up -
siv - ing end in vic - try won Then we may hope that

The second system of the song, continuing the vocal melody and piano accompaniment from the first system.



e'er is done And thus a place in life a - dorn.
 ev - er blest And all love's sweet - est joys are found.
 lift man - kind We shall ex - alt true wo - man - hood.
 life will be Crowned by the good that we have done.

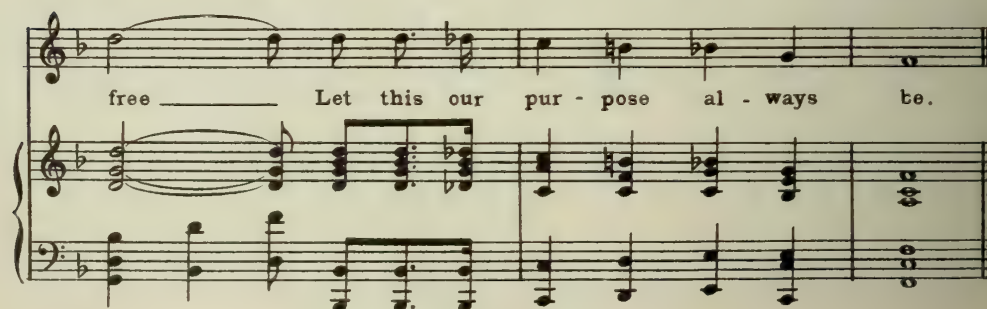
REFRAIN



A use - ful life, a no - ble one That shall have



much of ser - vice done To make man - kind more glad and



free Let this our pur - pose al - ways be.

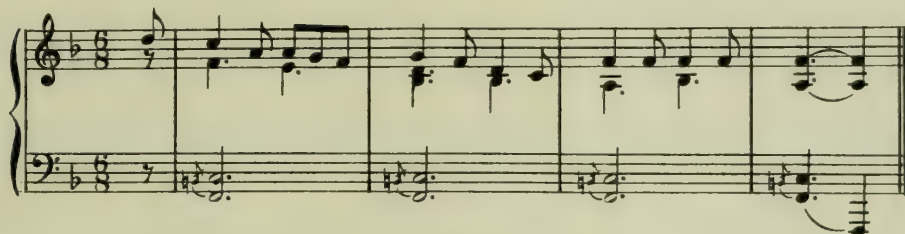
Tech! Tech! Tech! Tech!

27

(THAT'S THE PLACE FOR ME)

Words by
BOB SCHMERTZ, '21

Music by
BOB SCHMERTZ, '21
ADOLPH HERZBERG, '21



(To be played with a Scotch accent)

1. There was a grand old High-land man Named An - dy Car - neg -
 2. Now Jock Mc-Clurg from Ed - in - burgh To col - lege wished to
 3. Now Jock Mc-Clung from Ed - in - burgh Be - came an en - gi -
 4. Now Jock Mc-Clung from Ed - in - burgh Soon got a lit - tle

The piano accompaniment for the first verse consists of two staves. The right hand starts with a treble clef, a key signature of one flat, and a 6/8 time signature. It begins with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. The left hand starts with a bass clef, a key signature of one flat, and a 6/8 time signature. It begins with a quarter note G2, followed by a quarter rest, then a series of eighth notes: A2, Bb2, C3, Bb2, A2, G2. The piece ends with a final chord of G2, Bb2, C3 in the left hand and G4, Bb4, C5 in the right hand.

ie, _____ Who lived in Ski - bo cas - tle Far a -
 go, _____ And so he came to dear old Tech To
 neer, _____ To learn that two and two makes four Took
 note _____ "You're canned from en - gi - neer - ing school," Was

The piano accompaniment for the second verse consists of two staves. The right hand starts with a treble clef, a key signature of one flat, and a 6/8 time signature. It begins with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. The left hand starts with a bass clef, a key signature of one flat, and a 6/8 time signature. It begins with a quarter note G2, followed by a quarter rest, then a series of eighth notes: A2, Bb2, C3, Bb2, A2, G2. The piece ends with a final chord of G2, Bb2, C3 in the left hand and G4, Bb4, C5 in the right hand.

cross the deep blue sea, And when he came to
spend a day or so, And when he saw the
Jock just half a year; And when he stud - ied
what some-bod - y wrote, And when he read the

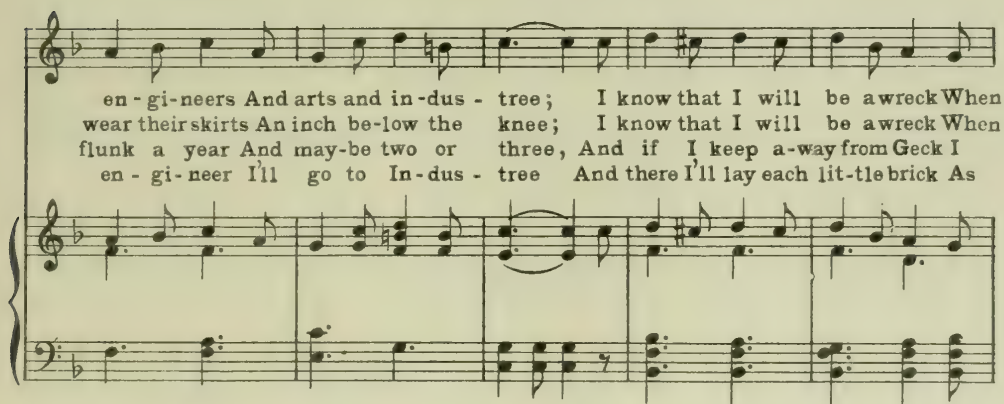
Pitts - burgh, Oh the peo - ple were so dumb, He
Mag - gie Murphs He shout - ed loud in glee, "I
Cal - cu - lus And al - so Chem - is - tree. He
let - ter He just smiled a hap - py smile, And

up and found-ed Car - neg - ie Tech To teach the peo - ple some.
think I'll go to Car - neg - ie Tech, For that's the place for me."
said, "The life of an en - gi - neer Is not the thing for me!"
said, "I've been working much too hard, I guess I'll rest a while."

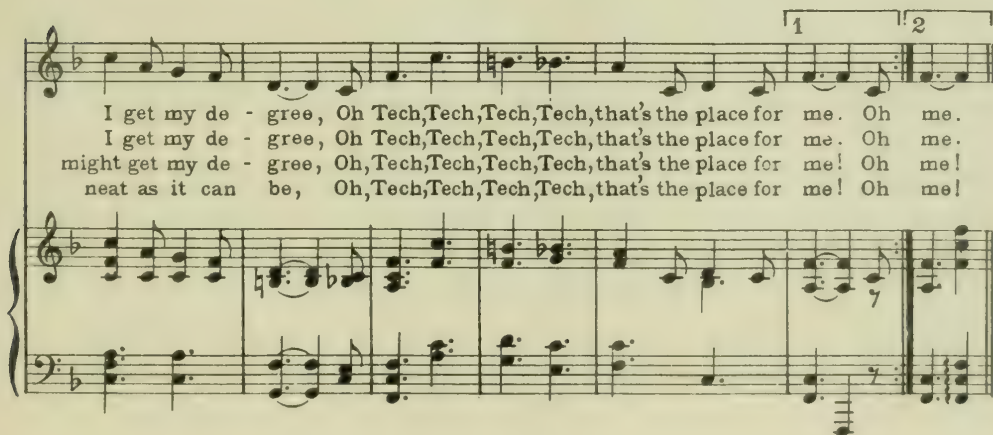
CHORUS



Oh, Tech, Tech, Tech, Tech, that's the place for me, With Mag-gie Murphs and
 Oh, Tech, Tech, Tech, Tech, that's the place for me, The Mag-gie Murphs they
 Oh Tech, Tech, Tech, Tech, that's the place for me Each en-gi-neer will
 Oh Tech, Tech, Tech, Tech, that's the place for me, If I can't be an



en-gi-neers And arts and in-dus - tree; I know that I will be awreck When
 wear their skirts An inch be-low the knee; I know that I will be awreck When
 flunk a year And may-be two or three, And if I keep a-way from Geck I
 en-gi-neer I'll go to In-dus - tree And there I'll lay each lit-tle brick As



I get my de - gree, Oh Tech, Tech, Tech, Tech, that's the place for me. Oh me.
 I get my de - gree, Oh Tech, Tech, Tech, Tech, that's the place for me. Oh me.
 might get my de - gree, Oh, Tech, Tech, Tech, Tech, that's the place for me! Oh me!
 neat as it can be, Oh, Tech, Tech, Tech, Tech, that's the place for me! Oh me!

Hail To Carnegie

Words and Music by
LENORE DAVIES, '23
Arr. by A. H. Johnson, '24

March time

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked 'March time'. The lyrics are: 'Hail to Car - neg - ie We love her so. Her sons and daugh - ters Where e'er we go.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, often with chords.

Hail to Car - neg - ie We

love her so. Her sons and

daugh - ters Where e'er we go.

Down in old Pitts-burgh, — She

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note, followed by a quarter note, then a half note with a sharp sign, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, with various chords and single notes.

stands so fair — Four schools u - nit -

The second system continues the musical piece. The vocal line has a half note, followed by a quarter note, then a half note with a sharp sign, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, with various chords and single notes.

ed. Sym - bol of friend-ship there, —

The third system continues the musical piece. The vocal line has a half note, followed by a quarter note, then a half note with a sharp sign, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, with various chords and single notes.

Sym - bol of friend-ship there.

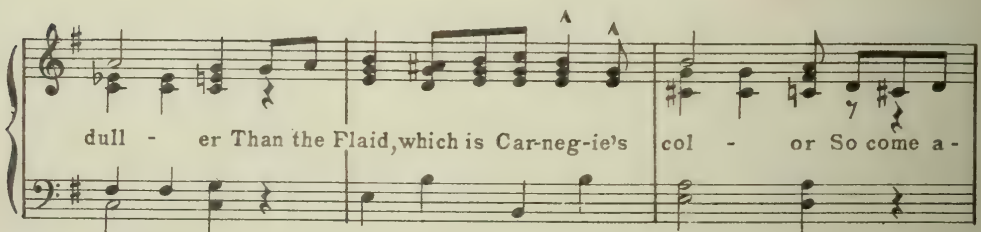
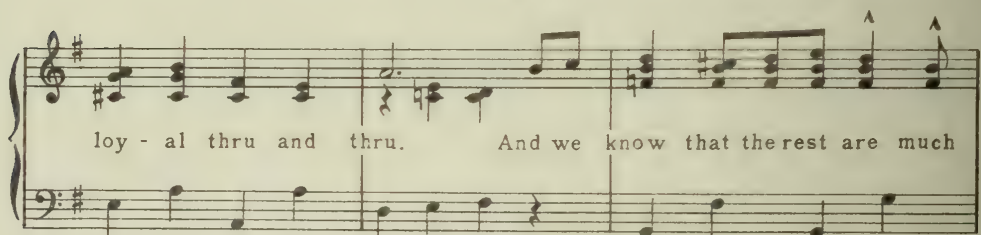
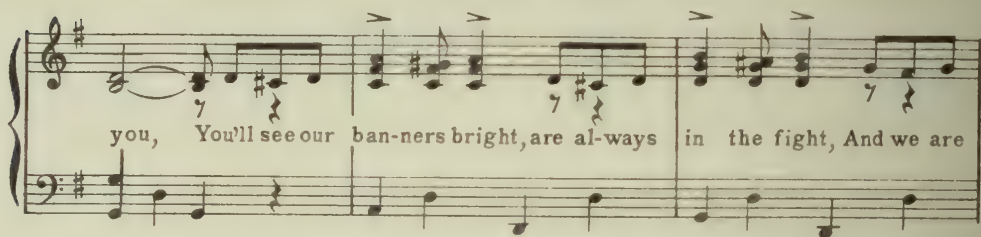
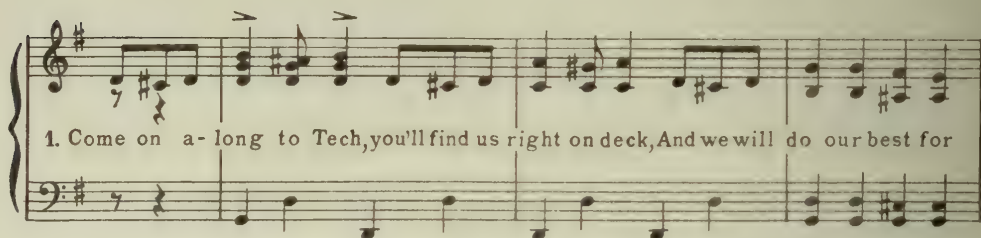
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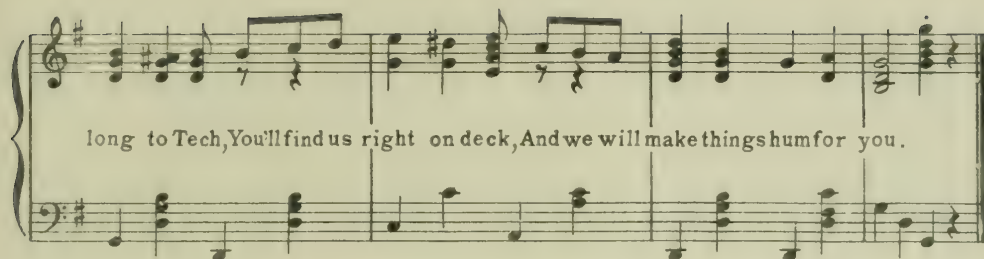
Come on Along To Tech

Words & Music by
H. POLESIE

Arranged by Al Johnson

INTRO.





2. Come on along to Tech, you'll find us right on deck,
And we will do our best for you.
And all the people there, will treat you on the square
For they'll back whate'er you do.
And we welcome you all Twenty Seven,
For we think that you've hit Seventh Heaven!
So come along to Tech, you'll find us right on deck,
And we will make things hum for you.
3. Come on along to Tech, don't be a rambling wreck,
And we will do our best for you.
And our campus green, is just the best you've seen,
And the band is Kiltie too.
Even tho you are just a beginner,
You should know that you're backing a winner,
So come along to Tech, you'll find us right on deck,
And we will make things hum for you.
4. Come on along to Tech, you'll find us right on deck,
And we will do our best for you.
And when it comes to pep, you aint seen nothing yet,
But we can show you what we'll do.
For spirit the Scotch have no limit,
And the best you can do is get in it
So come along to Tech, you'll find us right on deck,
And we will make things hum for you.

Sing The Praises

Words and Music by
WAYNE KOPPEL, '25
Arr. by Matthew Frey, '23

INTRO.

Moderato

We're a

lot of stu - dious stu - dents from the school that An - dy made And it

takes a lot of sun - shine to keep us in the shade. We

love our Al - ma Ma - ter Ev - 'ry lass and lad! Oh! we

sing and whis-tle Our flow'r's the this-tle Our col - ors are the Plaid.

CHORUS

Hail Car - neg - iel Dear Car - neg - ie Tech, of

ritard.

all the schools the best in north or south or east or west we love you-

ritard.

a tempo

Tech! Your name with lau - rels we be - deck And we

a tempo

3

sing the prais-es of Car-neg-ie Tech.

3

Hail Carnegie

37

Dedicated to the Students

Words and Music by
J. STANTON LUTTON

Tempo di Marcia



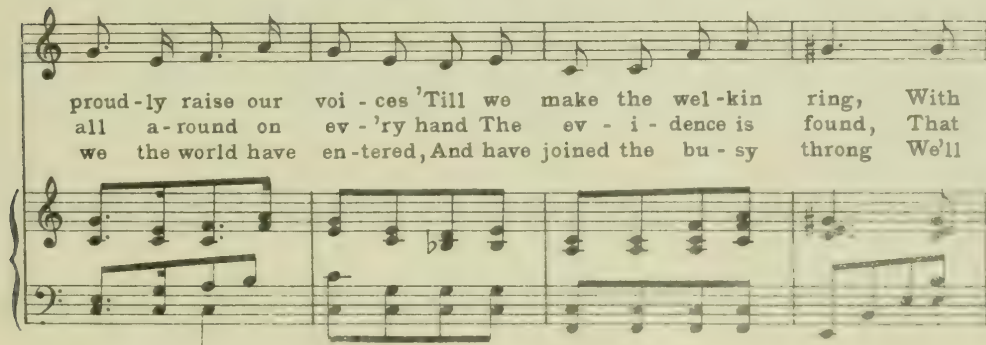
1. Dear Car - neg - ie we love thee, And do hom - age to thy name, By
2. From ev - 'ry clime and coun - try Rep - re - sen - ta - tives at - tend, Thy
3. With - in our found - er's mot - to Wis - dom great is found to lurk, He



won - der - ful a - chieve - ments Ye have gained un - dy - ing fame. We
spa - cious halls of learn - ing, Hours of pro - fit there to spend. And
gives the se - cret of suc - cess "My heart is in the work." When



proud - ly raise our voi - ces 'Till we make the wel - kin ring, With
all a - round on ev - 'ry hand The ev - i - dence is found, That
we the world have en - tered, And have joined the bu - sy throng We'll



prais-es loud and joy-ful As we all join in and sing.
good will and good fel-low-ship A-bund-ant-ly a-bound.
sing Car-neg-ie's prais-es In our Al-ma Ma-ter song.

REFRAIN

Hail Car-neg-ie The great-est school of all. Com-pare all oth-ers

with it and they ver-y quick-ly pall. The grand Scotch plaid, On

high we proud-ly wave, In hon-or of our An-dy who the Tech Schools gave.

Si Mc Nadd

Words by
T. S. REPPLIER, '23

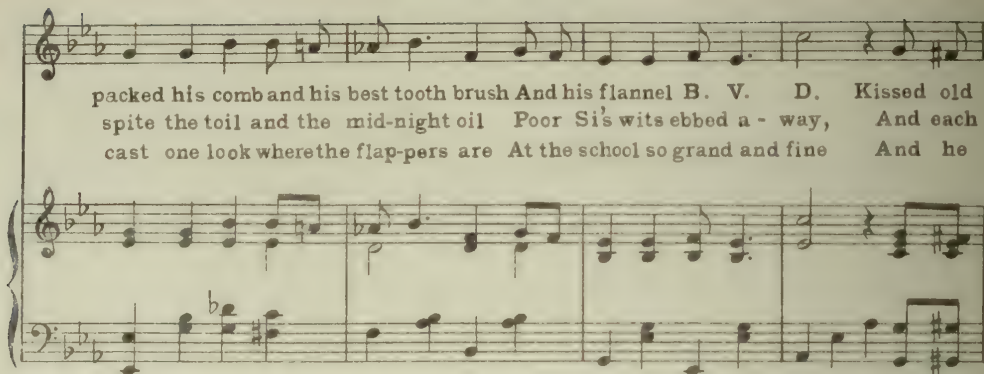
Music by
K. T. MILNE
Arr. by A. H. Johnson, '24

VAMP

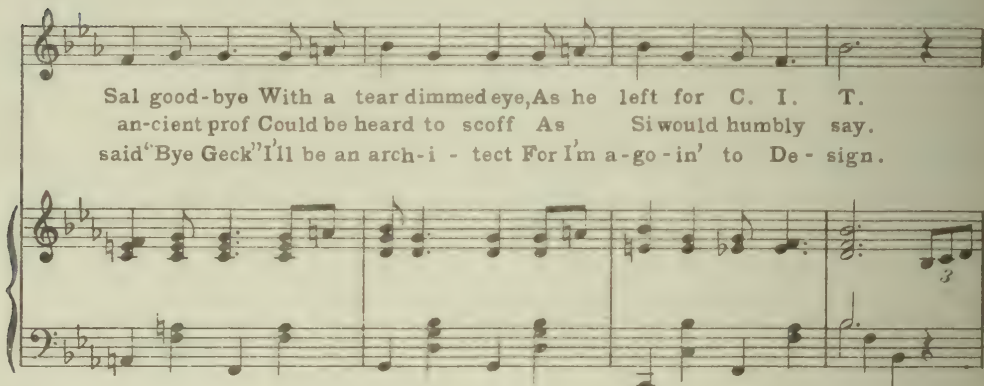
2. They
3. The

1. Si Mc-Nadd was a far-mer lad Who 'lowed he'd like to go To
put our Si in Sci-ence school, An en-gi-neer to be To
more Si boned the worse he got I hate to tell his fate In

learn a-bout mach-in-er-y Like the cit-y fel-lers know. So he
fig-ure out the Cal-cu-lus And the trig-o-no-me-try. But de-
fact he real-ly did not know That twotimes six is eight So he

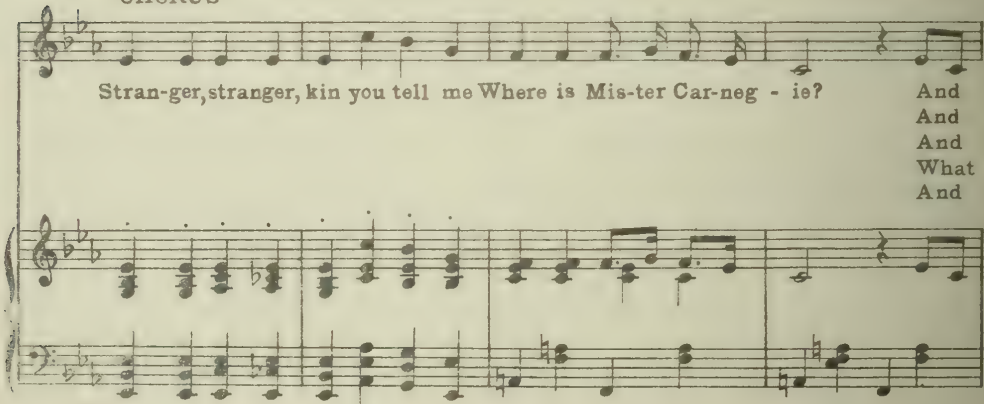


packed his comb and his best tooth brush And his flannel B. V. D. Kissed old
spite the toil and the mid-night oil Poor Si's wits ebbed a - way, And each
cast one look where the flap-pers are At the school so grand and fine And he



Sal good-bye With a tear dimmed eye, As he left for C. I. T.
an-cient prof Could be heard to scoff As Si would humbly say.
said 'Bye Geck' I'll be an arch-i - tect For I'm a-go-in' to De - sign.

CHORUS



Stran-ger, stran-ger, kin you tell me Where is Mis-ter Car-neg - ie? And
And
And
What
And

is this where I learns to know What makes Pop's old tin liz-zie go?
 why with eyes as good as mine Be I have to heck-le with a big co-sine
 do you me at a hundred yards Kin you play Cas-si- no with the Indicator cards
 is this fun-ny kind of song Why do them fel-ler let their hair grow long?
 aint them fun-ny fel-ler fakes What happen to the money that the puppet makes?

Neigh-bor, neigh-bor, what's the rea-son That light'nin' bugs kin be? Oh, the
 A se-cant can not see
 Them cur-rents bit at me.
 They put bow ties on me
 They got two bits from me

gosh-durned farm she aint what she used to be With-out Tech-nol-o - gy.

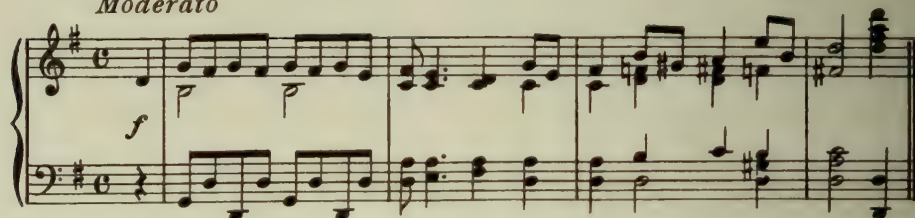
Eskimo Baby

From "Extravaganza"

Arr. by A. Herzberg

Words and Music by
R. SCHMERTZ

Moderato



1. You hear them talk a - bout the O - ri - ent - al queens They
 2. You know I feel I'm gon - na take a north-ern trip I

The first system of the vocal melody and piano accompaniment. The vocal line is in G major, 2/4 time, with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues the bass line from the introduction, with the right hand playing chords and moving lines. The lyrics are written below the vocal staff.

like the Span-ish dames that shake their tam - bor - ines But
 feel I'm gon - na hop a - board a great big ship To

The second system of the vocal melody and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are written below the vocal staff.

a cold stor-age chicken stole my heart a - way An Es-ki-mo ba-by from a
that cold,cold country North of Ber-ing Sea Where Es-ki-mo ba-by's waiting

north-ern bay-You hear them talk a-bout the pret-ty brown-skin gals who
there for me You know I feel that I had bet-ter hur-ry back be -

make the preach-er lose his dig-ni - ty,— It took a lit-tle la-dy from a -
cause you see my love is burn-ing strong I'm gon-na spend the ev'ning with my

way up north to make a hap-py fool of me. I'm go-ing
north-ern child where ev-'ry night is six months long.

REFRAIN

back ————— To Ba-by Es-ki - mo ————— I'm mak-ing tracks

p f *L.H.* *L.H.* *L.H.*

thru the ice and the snow Oh Es - ki-mo ba-bies aint hard to han-dle

Let them chew on a tal-low can-dle sit-ting in an ig-loo mak-ing goo-goo

eyes ————— When they get cold ————— just go and grab a hold —————

L.H. *L.H.*

they're ver-y bold So I am told

L.H.

Es-ki-mo's don't think a lov-ing harm-ful an es - ki-mo ba-by is a darn big

arm - ful you get her and fur yes sir up at the

1 pole. I'm go - ing pole. 2

Hail Sinfonia

Words Suggested by
CHARLES E. LUTTON
Iota


Music by ARTHUR SULLIVAN
Arr by Louis Victor Saar
(National Honorary Member)

Tenors

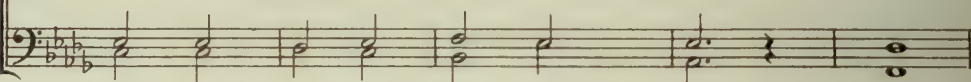


Hail Sin - fon - i - a! Come bro - thers hail! May

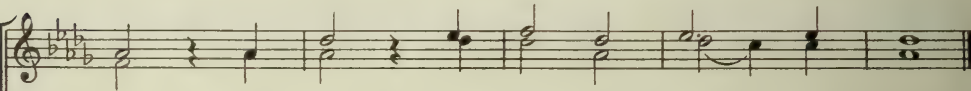
Basses


Phi Mu Al pha ev - er reign. Hearts




hands, and minds we pledge to thee All

hail, all hail, all hail Sin - fo - ni a.



A Sinfonia Anthem

Words: W. R. PAHN
Eta

Music: AUGUSTUS O. PAHN
Eta

Con fuoco

f

All Hail! Sin - fon - ian — bro - thers, All —

f

hail! who've gath - ered here With hearts for mu - sic's —

glad - ness, With a song for mu - sic's cheer.

pp

To you a joy - ful greet-ing, To you a loud Hur-rah! As

pp

pp

To you a joy - ful greet-ing, To you a loud Hur-rah! As

pp

pp

rit.

a tempo

Broth-ers we sa - lute thee, All Hail! Sin-fon - i - a!

Broth-ers we sa - lute thee, All Hail! Sin-fon - i - a!

ff

ff

Acacia Love

MARCHING SONG

Words and Music by
O. R. SELLERS.
Chicago Chapter.

Tempo di Marcia

The piano introduction consists of two staves. The right staff is a single melodic line in G-flat major, starting with a half rest followed by six measures of eighth and sixteenth notes. The left staff is a piano accompaniment in G-flat major, featuring a steady eighth-note bass line and chords in the right hand.

The first vocal line is on a single staff in G-flat major. The lyrics are: "Thru out the wide U - ni - ted States Our / When the day is dark and drear - y And". The melody is a simple march tune with a mix of quarter and eighth notes.

The second vocal line is on a single staff in G-flat major. The lyrics are: "col - ors now ex - tend; _____ From shore to / les - sons seem so long; _____ When your mind is". The melody continues the march tune, ending with a half note and a quarter rest.

shore our bonds are spread, Our friend - ship has no
dull and slug - - ish And ev - 'ry thing seems

end. _____ Our aims are sound and no - ble, Our
wrong, _____ If you think you need a ton - ic, To

pur - pose al - ways high; _____ Our men are men of
give you push and shove _____ To make you feel that

brawn and brain Our love will nev - er die _____ A -
all is well Just try A - ca - cia love _____ A -

CHORUS

ca - cia love is bound - - less, A -

ca - cia love is dear; A -

ca - cia love is ev - - er

loy - al and sin - cere; A -

ca - - cia love is pre - - cious, A -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note 'ca', followed by a quarter rest, then a half note 'cia', a quarter note 'love', a half note 'is', a quarter rest, a half note 'pre', a quarter rest, a half note 'cious', and ends with a half note 'A' and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ca - cia love is true; A -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'ca', a quarter rest, a half note 'cia', a quarter note 'love', a half note 'is', a quarter note 'true;', followed by a long horizontal line indicating a sustained note, and ends with a half note 'A' and a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords.

ca - - cia love is real and warm A - ca - cia

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'ca', a quarter rest, a half note 'cia', a quarter note 'love', a half note 'is', a quarter note 'real', a half note 'and', a quarter note 'warm', a half note 'A', a quarter rest, a half note 'ca', a quarter rest, and ends with a half note 'cia'. The piano accompaniment continues with the same eighth-note bass line and chords.

love for you. A - you.

The fourth system concludes the vocal line and piano accompaniment. The vocal line is divided into two parts by a double bar line. The first part, marked with a '1', has a half note 'love', a quarter rest, a half note 'for', a quarter rest, a half note 'you.', followed by a long horizontal line. The second part, marked with a '2', has a half note 'A', a quarter rest, a half note 'you.', followed by a long horizontal line. The piano accompaniment continues with the same eighth-note bass line and chords.

The Loving Cup

Words: HORACE LOZIER.

Lambda Rho, 1894.

Music: COLLEGE SONG.

1 Oh, start the lov-ing cup a-round, nor pass a broth-er by; We
 2 Oh, start the lov-ing cup a-round, it speaks of oth-er days; We

all drink from the same can-teen in Be-ta The-ta Pi. Oh,
 see the milestones backward run when on this cup we gaze. Our

you and I can ne'er grow old while this fair cup is nigh; Here's
 grip grows strong, bold comes our song when this fair cup we raise; So

life and strength, here's health, and wealth, here's all in Phi kai Phi.
 pass the lov - ing cup a - round and drink in Be - ta's praise.

QUARTET ARRANGEMENT

1 Oh, start the lov-ing cup a-round, nor pass a broth-er by; We

all drink from the same can-teen in Be-ta The-ta Pi. Oh,

you and I can ne'er grow old while this fair cup is nigh. Here's

life and strength, here's health and wealth, here's all in Phi kai Phi.

(Encore Verses)

1

We're lounging on the old stone steps,
The evening shadows fall;
Another long day's work is done,
The horse is in his stall.
This making hay the live-long day —
It doesn't pay at all;
I've hung my sweater on the lamp,
My pipe upon the wall.

2

We're lounging, on the old stone steps,
The long day's work is done;
This student-life is strenuous —
A rest we've fairly won.
My old guitar is all played out,
My banjo's all unstrung;
I'd rather live a life of ease
Than work the whole day long.

Old Pal of mine

L. F. RUTHERFORD
Neb. Alpha, 1918

Oh tell me now old pal of mine Be -

fore we have to part, That

you will ne'er for - get the bonds That

bind us heart to heart, Fond

By Permission of Phi Kappa Psi

mem - 'ries of dear old Phi Psi In

The first system of the musical score. The vocal line (treble clef) has a key signature of two flats (B-flat major) and a 4/4 time signature. The lyrics are "mem - 'ries of dear old Phi Psi In". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

old age lin - ger still, _____ Sweet -

The second system of the musical score. The vocal line continues with the lyrics "old age lin - ger still, _____ Sweet -". The piano accompaniment continues with similar harmonic support.

hearts and wives may fail you But a

The third system of the musical score. The vocal line includes dynamic markings: *f* (forte) and accents (^) over the notes for "But" and "a". The piano accompaniment also features a *f* marking. The lyrics are "hearts and wives may fail you But a".

Phi Psi nev - er will. _____

The fourth system of the musical score. The vocal line concludes the phrase with the lyrics "Phi Psi nev - er will. _____". The piano accompaniment provides a final harmonic resolution, ending with a double bar line.

The Black and Gold

Words by the Author

Tune: "Bring the Wagon Home"

1. To Del-ta Mu with loud ac-claim, To you our voice we raise, In
 2. Bro - thers, to our fra-ter - ni - ty, We pledge a-ter-nal love, Here's

spite of time we'll ne'er for-get Our dear old col-lage days, Our
 to the badge by which we swear, Bright as the stars a - bove, When

grip grows strong, Bold rings our song, fra - ter - nal - love en-folds The
 e'er we meet as Del - ta Mu, its ban-ner we be-hold, Al-

best of all fra - ter - ni - ties, Here's to the Black and Gold.
 le-giance then will be our vow our own the Black and Gold.

Delta Upsilon

CARNEGIE CHAPTER SONG

Arranged by
PAUL F BRAUTIGAM

Neath the ban-ners of Car - ne - gie Stands the gold and blue

Loy-al to Al-ma Ma-ter Sons of Del-ta U

CHORUS

Hail to Car-ne - gie chap-ter Hail to the gold and blue

Bro-thers for e'er fra - ter-nal to thee our hearts are true Keep us

stead-fast in all that we do Let our banners in tri-umph wave on — Come

join in praise keep us all our days All hail to Del-ta Up-si - lon.

The Dream-Girl of Pi-K. A.

59

Words and Music by
ERNEST SHIELDS (Beta)

Moderato

A piano introduction in 2/4 time, marked *Moderato*. The music is in G major and consists of six measures. It begins with a piano (*p*) dynamic and ends with a crescendo (*cresc.*) leading into the first vocal entry.

pp *Tempo di Valse*

The first vocal entry begins with the lyrics "In the still of the night, when you". The music is in 2/4 time, marked *pp* and *Tempo di Valse*. The piano accompaniment features a waltz-like rhythm with a dotted quarter note followed by an eighth note in the right hand, and a steady eighth-note bass line in the left hand.

The second vocal entry begins with the lyrics "turn down the light, There's a mem - r'y of a girl in your mind, —". The music continues in 2/4 time with the same waltz-like piano accompaniment.

The third vocal entry begins with the lyrics "— For her sweet lit-tle smile makes all life worth the while, If you'd". The music continues in 2/4 time with the same waltz-like piano accompaniment.

By Permission of Jene Austin Incorp.

rit. *mf a tempo*

look ev-'ry - where you would find none so sweet as this Dream - girl of

mine, She is sim - ply di - vine, and I'd lay all I have at her

feet; For the love of a girl is like the pore of a

p *cresc.*

pearl, When it comes from the girl of my dreams.

p *rit.*

CHORUS

slow and dreamy

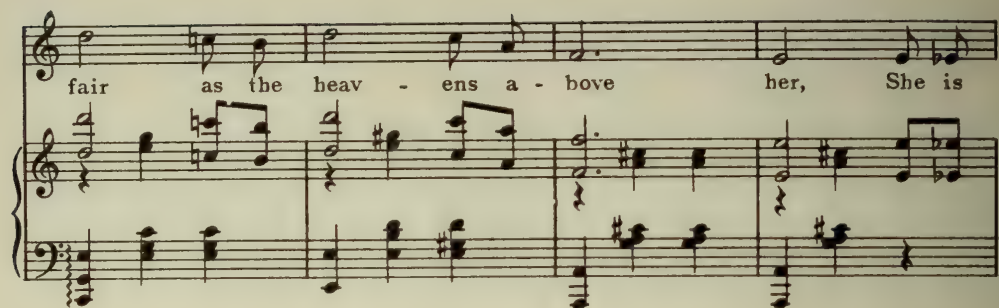
When the night birds are sing - ing their love - - song, And you

sit by the fire light and dream, There's the

thought of a girl— puts your brain in a whirl,— For her

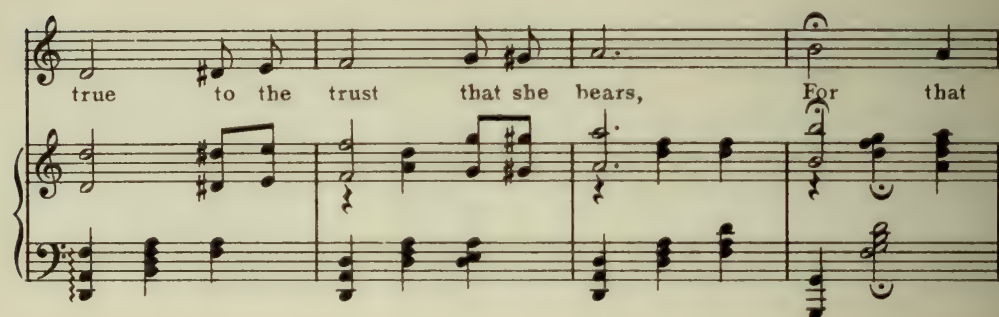
eyes like the bright em-bers gleam; She is

fair as the heav - ens a - bove her, She is



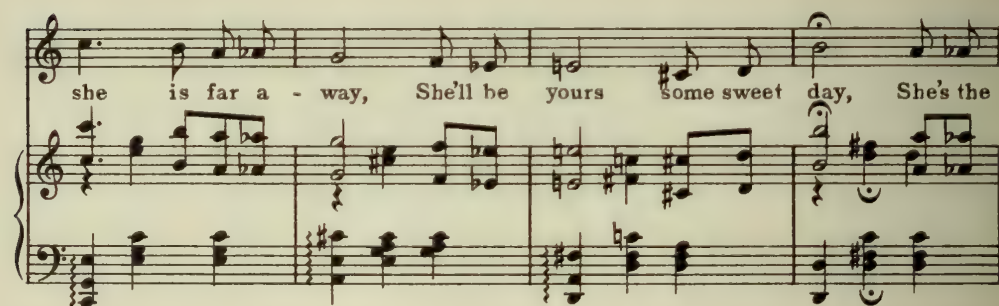
The first system of the musical score. The vocal line (treble clef) begins with a half note 'fair', followed by eighth notes 'as the heav - ens a - bove', a quarter note 'her,', and a half note 'She is'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and block chords in the left hand.

true to the trust that she bears, For that



The second system of the musical score. The vocal line continues with a half note 'true', eighth notes 'to the trust', a quarter note 'that she bears,', and a half note 'For that'. The piano accompaniment continues with the same rhythmic pattern.

she is far a - way, She'll be yours some sweet day, She's the



The third system of the musical score. The vocal line continues with a half note 'she is far a - way,', eighth notes 'She'll be yours', a quarter note 'some sweet day,', and a half note 'She's the'. The piano accompaniment continues with the same rhythmic pattern.

Dream girl of Pi - K - A.

rit. e cresc. molto ff f



The fourth system of the musical score. The vocal line concludes with a half note 'Dream girl of Pi - K - A.' followed by a long horizontal line. The piano accompaniment features a crescendo marked 'rit. e cresc. molto' and dynamic markings 'ff' and 'f'.

Kappa Sigma Dream Girl

63

Words and Music by
STARK PADGETT, Beta '22

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, marked *mf*. The key signature has two sharps (F# and C#). The introduction consists of four measures of chords in the right hand and single notes in the left hand. The vocal melody begins in the second system with the lyrics "When lights are low And music slow In". The piano accompaniment for the vocal lines features a steady eighth-note pattern in the right hand and chords in the left hand. The lyrics continue in the third system: "my arms I en-fold A". The final system contains the lyrics: "maid-en fair with rav-en hair An". The score is written on three systems, each with a vocal line and a piano accompaniment.

mf

When lights are low And music slow In

p

my arms I en-fold A

maid-en fair with rav-en hair An

By Permission of Kappa Sigma

in - - spi - ra - tion holds. I dream when

CHORUS

Dark eyes spar-kle and gleam, Soft lips

p f () ()

breathe ten-der sighs. Danc - ing on to Par - a - dise.

Par - a - dise to me it seems ——— Man - y

Man - y are fair Yet none seems to com -

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Man - y are fair Yet none seems to com -'.

pare with the girl of my heart. Girl di - vine

This system contains the second line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in grand staff. The lyrics are 'pare with the girl of my heart. Girl di - vine'.

Kap - pa Sig-ma Dream Girl of mine.

This system contains the third line of the song. The vocal melody is in treble clef. The piano accompaniment is in grand staff. The lyrics are 'Kap - pa Sig-ma Dream Girl of mine.' A first ending bracket is shown above the vocal line, starting with a '1' and ending with a repeat sign.

mine.

This system contains the fourth line of the song. The vocal melody is in treble clef. The piano accompaniment is in grand staff. The lyrics are 'mine.' A second ending bracket is shown above the vocal line, starting with a '2' and ending with a repeat sign.

Sweetheart Of Lambda Chi

By FRANK WILLIS
Knox*Valse lento con espress*

Piano introduction in B-flat major, 3/4 time. The music is marked *f* (forte) and features a waltz-like melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Dreamily

Vocal melody and piano accompaniment for the first line of lyrics. The vocal line is marked *mp* (mezzo-piano) and features a waltz-like melody. The piano accompaniment is in B-flat major, 3/4 time, with a supporting bass line. The key signature has two flats (B-flat and E-flat).

Legato il bassa

Vocal melody and piano accompaniment for the second line of lyrics. The vocal line is marked *mp* (mezzo-piano) and features a waltz-like melody. The piano accompaniment is in B-flat major, 3/4 time, with a supporting bass line. The key signature has two flats (B-flat and E-flat).

Vocal melody and piano accompaniment for the third line of lyrics. The vocal line is marked *mp* (mezzo-piano) and features a waltz-like melody. The piano accompaniment is in B-flat major, 3/4 time, with a supporting bass line. The key signature has two flats (B-flat and E-flat).

By Permission of Lambda Chi

bay on the ship that love pro - vides _____ I love you, I

love you, I do _____ Your Lamb-da Chi sweet-heart is true _____

CHORUS

To the sweet-heart of Lam - da Chi _____ Sweet-heart of

Lamb - da Chi _____ Your fair face beams thru the cres-cent it

seems Shin-ing a - far in the sky As

twi-light comes steal-ing you're call-ing me home I sit by the

fire-side and dream there a - lone, While in the smokes curl glows the

face of a girl my sweet-heart of Lamb da Chi.

A Toast to Alpha Sigma Phi

Words by
ELWOOD N. HART
Zeta 1914

Music by
RALPH D. ROEHM
Zeta 1917

With spirit

f

Well here's to dear old Sig - ma Phi Fond-est
coast to coast our hearts are bound Link'd with

mem - 'ries you re - call For you we'll fight we'll
ties which nev - er break. A "Sig" 's a "Sig" where-

live or die We're for you the first of all. We're
ev - er found A brothers part he'll al ways take. We

with you ev - er right or wrong We're as true as sky-blue
sing of col - lege life and pals— May those friendships nev - er

sky— Blood grows warm and hearts beat strong— When its
die— But, boys a toast to our "Old Gal,"— For we

Here's to Al-pha Sig-ma Phi. 2. From Phi.—
love you Al-pha Sig-ma

The Pansy of Delta Tau

71

Words and Music by
RENICK SMITH, Gamma Iota

With sentiment



1. Down in an old South-ern gar-den — And
2. Like un-to Del-ta's sweet flow-er, This

The vocal melody is in 6/8 time, marked *p*. The piano accompaniment continues with the same rhythmic pattern as the introduction.

kiss'd by the sun-shine and dew, — Flow-ers of ev-'ry de-
girl in our gar-den of dreams, — Given, us a rain-bow of

The vocal melody continues with a rising eighth-note pattern. The piano accompaniment features a more complex harmonic structure with chords and moving lines in both hands.

scrip-tion, — Do blos-som in rad-i-ant hues. — And
prom-ise — And real-ly makes love what it seems. — Her

The vocal melody concludes with a descending eighth-note pattern. The piano accompaniment provides a final harmonic support.

o - ver this flo - ral as - sem - bly, — A queen in her beau - ty holds
eyes like the four stars and Cres - cent, — Will ev - er guide us on our

sway; — She is the Pan - sy of White, Gold and Pur - ple, to
way; — Del - ta Tau Del - ta, you're our saf - est shel - ter and

Del - ta Tau Del - ta she points out the way. So a
to you al - le - giance we vow day by day. So a

CHORUS

pan - sy bloom is the sweet - heart — of our no - ble broth - ers

hand. And in life's flow'r gar-den this maiden ev-er

reigns with gen-tle hand. And the gold-en Square she is

wearing is a jew-el with-out flaw; Then Broth-ers your

rit.

voic-es raise to her in loy-al-praise, The Pansy of Del-ta Tau.

cresc. *a tempo*

Sig Ep Sweetheart

Words and Music by
RAYMOND D. SHANNON, Oklahoma Alpha

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The time signature is common time (C). The key signature has one sharp (F#), indicating the key of D major. The lyrics are written below the vocal line.

Sig Ep girl I love you, With love al-most di -

vine; You are more than all the world to me, Since you

said you would be mine; I'm in heav - en when you're

near me, With your ten - der lov - ing smile, Your

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

spir-it e'er will guide me, And help me all the while. Your—

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line and a 3/4 time signature.

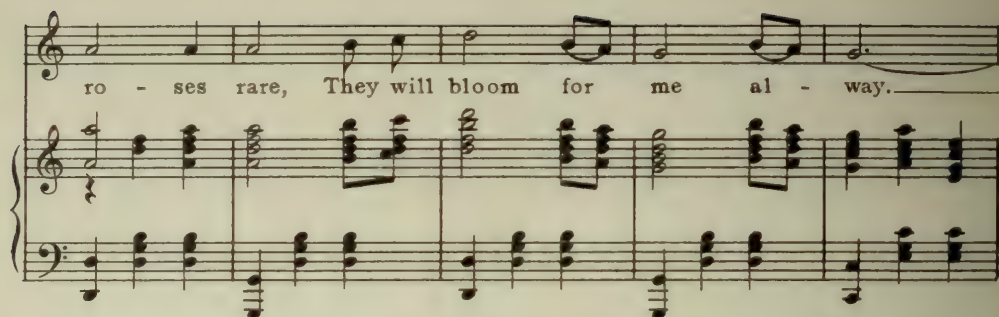
eyes are like the sun beams, dear, They shine for

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line and a 3/4 time signature.

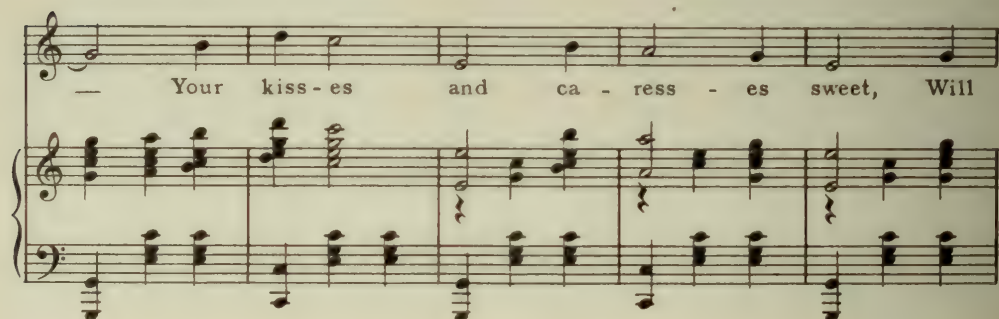
me each day, ————— Your cheeks are like the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a double bar line and a 3/4 time signature.

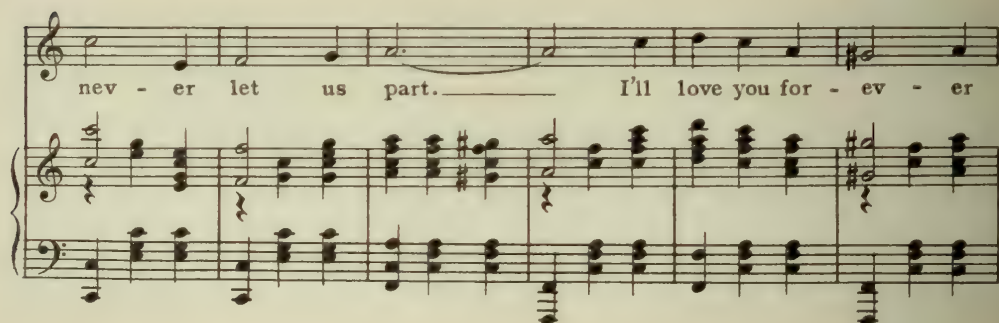
ro - ses rare, They will bloom for me al - way.



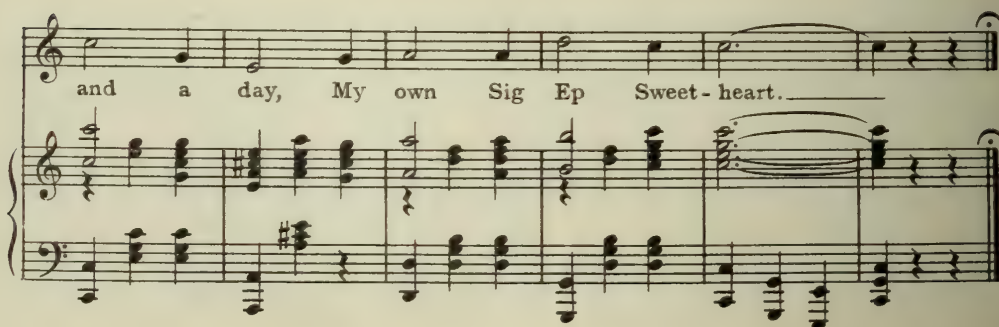
— Your kiss - es and ca - ress - es sweet, Will



nev - er let us part. — I'll love you for - ev - er



and a day, My own Sig Ep Sweet - heart.



Ophelia Rose

Words by
ETHEL TRAME &
CECILIA ADAMS

Music by
ETHEL TRAME

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains five measures of whole rests. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and single notes in both hands, with some triplets in the right hand.

The second system of musical notation continues the vocal and piano parts. The vocal line has five measures of whole rests. The piano accompaniment continues with chords and single notes, including some triplet figures in the right hand.

The third system of musical notation includes the vocal melody with lyrics and the piano accompaniment. The vocal line begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "There is a rose A won-der-ful rose Its fra -". The piano accompaniment continues with chords and single notes, also marked with a *pp* dynamic.

ter - ni - ty flow - - er All Phi Kap-pa's love it, We

This system contains the first line of music. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "ter - ni - ty flow - - er All Phi Kap-pa's love it, We".

think the world of it O - phe - li - a is its name.

This system contains the second line of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "think the world of it O - phe - li - a is its name.".

CHORUS

Sweet O - phe - li - a ro - - ses Bloom - -

This system contains the third line of music, which begins the chorus. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Sweet O - phe - li - a ro - - ses Bloom - -".

ing so fair, We love to think of your

This system contains the fourth line of music. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "ing so fair, We love to think of your".

ra - d'ant hue, Your pet - als spark - ling with drops of

dew, Your the Phi Kap - pa's flow - - er

Our choice from God's own bow - er We'll be loy - al and true Just to

you on - ly you You're the fair - est of all O - phelia Rose. —

Phi Sigma Kappa Fair

(A Song of Fraternity Days)

Words and Music by
FLETCHER A. BLANCHARD, B.'16

Moderato

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal part enters with the lyrics 'When ev'-ning shad - ows fall, in the soft twi-light,'. The piano accompaniment includes dynamic markings such as 'mf' and 'cresc.'.

VOICE

When ev'-ning shad - ows fall,
in the soft twi-light,

TILL READY

Bring - ing down the night, _____ Fond mem - ries
When day's toil is done, _____ And old King

we re - call, Fraught with pure de - light, _____
Sol so bright, His long course has run, _____

By Permission of Phi Sigma Kappa

Mem - - 'ries of col - lege days, When we
Be - - side the bright fire side, "Jim - my"

all as boys, Oft - en let our
pipe in hand, We - en let our

voic - es raised, Sing - ing of thy joys. —
thoughts a bide With our Frat so grand. —

CHORUS

Phi Sig - ma Kap - pa fair, For thee we'll

do and dare; Fin - est in all the land,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a quarter rest, followed by eighth notes for 'do' and 'dare;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ev - er for thee will will stand. And when we

The second system continues the vocal and piano parts. The vocal line has a quarter rest for 'Ev -', followed by eighth notes for 'er for thee'. The piano accompaniment maintains the same rhythmic pattern.

meet once more Far on that dist-ant shore We'll

The third system continues the vocal and piano parts. The vocal line has a quarter rest for 'meet', followed by eighth notes for 'once more'. The piano accompaniment continues with the same rhythmic pattern.

sing for ev - er - more, To Phi Sig - ma Kap - pa.

The fourth system concludes the vocal and piano parts. The vocal line has a quarter rest for 'sing', followed by eighth notes for 'for ev - er - more, To Phi Sig - ma Kap - pa.'. The piano accompaniment ends with a final chord and a double bar line.

Sweetheart of Theta Xi

Words by
H. DALY A.B. 15.
T. C. EPPS A.B. 53.

Music by
T. C. EPPS A.B. 53

Dreamily in Waltz time

When T. X. men grow weary, — Of hap-py round-er songs, There's an
Your hair is gold like sunshine, Or dark as twi-light shades, Your

oth - er song and sweet-er, — That wafts the dream a - long. — Our
eyes like blu - est heav-ens, — Or deep as guard-ed glades, Though

thoughts go back to sweethearts, — That girl of days gone by, — Our
you've such va - ried fea- tures, — 'Neath dark or sun - ny sky, — To

By Permission of Theta Xi

dreams are al - ways of you Sweet-heart of The - ta
you we'll e'er be faith-fu! Sweet-heart of The - ta

1 Xi. 2 Xi. Our thoughts go back to sweet -

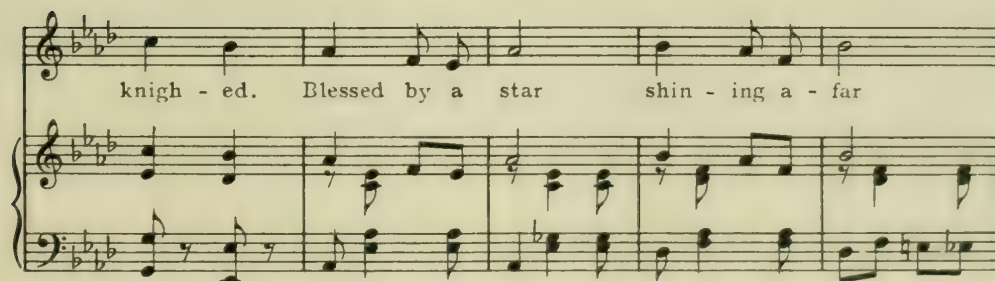
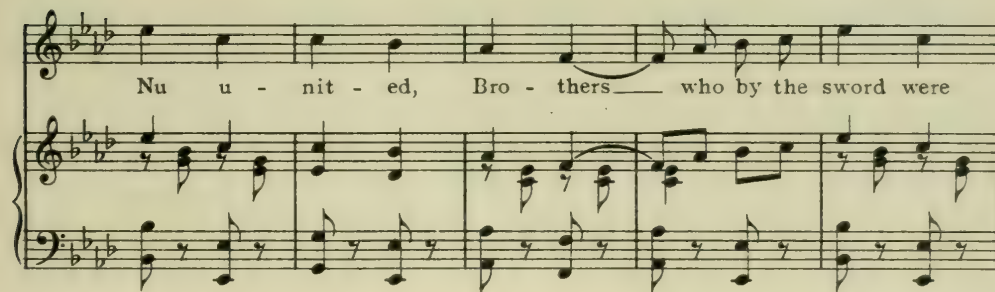
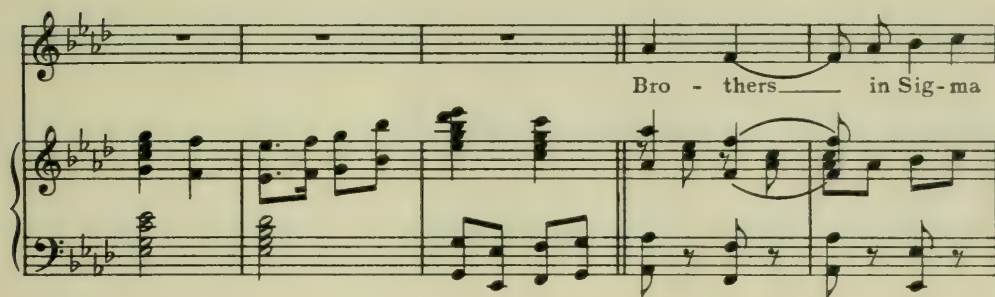
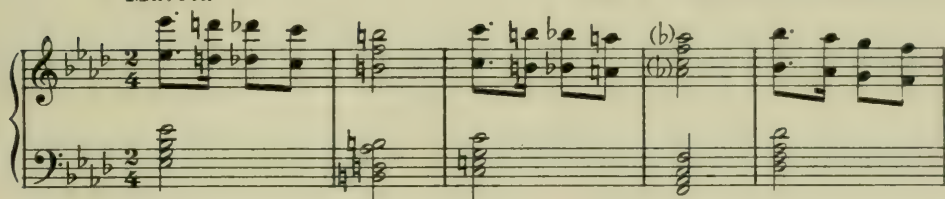
hearts, That girl of days gone by Our dreams are

al ways of you, Sweet heart of The - ta Xi.

The White Star Of Sigma Nu

Marcia

Words and Music by
JACK NELSON (Gamma Beta)



Rocked in the cra - dle of old Vir - gin - ia Five arms—

— that bind our hearts to - geth - er Queen of the south - ern

sky— Gleam— for Sig - ma Nu—

— Beam— for Sig - ma Nu, — Each arm will

guide us _____ and stay be - side us _____ When our col-lege

CHORUS

days are through _____ The white star _____ of Sig-ma

Nu, _____ The bright star _____ of Sig-ma Nu, _____

Ten - - thou - sand bro-thers wear you,

Ten - - thou - sand oth-ers share you, When col -

The first system of the musical score. The vocal line (treble clef) begins with a whole note 'Ten', followed by a half note 'thou', a quarter note 'sand', a quarter note 'oth-ers', a quarter note 'share you,', and a half note 'When col -'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

- lege days are through, _____ We still _____ will cling to

The second system of the musical score. The vocal line continues with a half note '- lege days are through,', followed by a whole rest '_____'. The piano accompaniment continues with similar rhythmic patterns.

you. _____ Loy - - al and true, _____

The third system of the musical score. The vocal line continues with a half note 'you.', followed by a whole rest '_____'. The piano accompaniment continues with similar rhythmic patterns.

— To you, old Sig - - ma Nu. _____

The fourth system of the musical score. The vocal line continues with a half note '— To you, old Sig', followed by a half note '- - ma', and a half note 'Nu.'. The piano accompaniment concludes with a final chord and a double bar line.

Drinking Song

Words by Fellow
FRED KLEINMAN

Music by Fellow
MATTHEW WALZER

Allegro

VERSE

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment on the left (treble and bass staves) and a vocal melody on the right (treble staff). The lyrics are written below the vocal melody. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro'. The section is labeled 'VERSE'.

System 1:
Snap your fingers at care Leave your work be - hind

System 2:
Join our throng in a mer-ry song And rest your wear-y mind.

System 3:
Come where glasses ring, Come where joy is king, For to

System 4:
night's the night we ce - le-brate And make the wel-come ring. — So

Arrangement by M. M. Kraus

gath - er'round, ye merry, merry men, — And drink a toast with me, — We'll

drink to Be-ta Sigma Rho, the old fra-ter-ni-ty. — With friends so true, to

left and right, We'll ban-ish care and woe, And drink to one we love so well- To

Be - ta Sig - ma Rho, To Be - ta Sig - ma Rho. *rit.*

Violets

91

Words by H.R. GREEN, } III.
Music by H.V. HILL, } Beta

Andante

Vi-o-lets, Vi-o-lets You're the fair-est flow'r to me. Vi-o-lets,
Vi-o-lets emblem of Fra-ter-ni-ty. With your perfume mem'ries come of
Sig-ma Al-pha Ep-si-lon. Dearest flow'r be-neath the sun! my Vi-o-lets!

Hail to the Purple and Gold

Words by H.R. GREEN, } III.
Music arr. by H.V. HILL, } Beta

Con Spirito

Hail to the Purple, Hail to the Gold! Hail to Phi Al-pha mo-to of old!
Hail Success Fra-ter-ni-ty in years yet to come! Hail Sigma Alpha Ep-si-lon!

By Permission of Sigma Alpha Epsilon

Gamma Gamma Gamma

Words by
REBECCA COOK '31

Music by
JEANETTE FOLMAR '29

When school is but a mem-'ry, And
col - lege days are o'er, We'll not for - get Car -
ne - gie Tech, We'll love it more and more. — Nor

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is simple and melodic, with lyrics written below the notes. The first system ends with a repeat sign, and the second system ends with a double bar line. The third system ends with a final chord.

cam - pus joys, hard work and fun And all our

plans su - preme, All these are bound with

time worn cords Of lav - en - der and green.

CHORUS

For Gam - ma Gam - ma Gam - ma We pledge our hearts to you.

You stand for loy - al friendship, To you we'll

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half rest, followed by the lyrics 'You stand for loy - al friendship, To you we'll'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

e'er be true; Our mus - ic rings thru' ag - -

The second system continues the musical piece. The vocal line has a half rest before the lyrics 'e'er be true; Our mus - ic rings thru' ag - -'. The piano accompaniment includes a prominent chordal texture in the right hand and a consistent bass line.

es, Our laugh - ter fills each day We're play - mates

The third system continues the musical piece. The vocal line has a half rest before the lyrics 'es, Our laugh - ter fills each day We're play - mates'. The piano accompaniment maintains the same harmonic and rhythmic patterns.

'till the end of time, Tri Gam - ma for aye.

The fourth system concludes the musical piece. The vocal line has a half rest before the lyrics ''till the end of time, Tri Gam - ma for aye.' The piano accompaniment ends with a final chord and a double bar line. A fermata is placed over the final note of the piano accompaniment.

Beta Pi Sister Song

Sis-ters Sis-ters Friends that are true Keep-ing

bright the green and the blue, Look-ing at life on the

right side, the bright side, The best thing in life to do

Al- way faith-ful we will re - main Friend-ships

a tempo

rit.

The musical score is written for a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line and includes a 'rit.' (ritardando) marking. The fourth system contains the fourth line and includes an 'a tempo' marking. The piano accompaniment consists of chords and single notes in the right and left hands.

ne-ver die Daughters of Car-ne-gie proud-ly we're
called Al - ways Be - ta Pi.

She Wore A Maltese Cross

Air: *My last Cig-arett.*

H. E. HARMAN.
'85, Pa. Alpha Upsilon

Dolce

Long years a - go I lov'd a face, A heart, so pure and true,
Long years have flown since that bright time, And yet their mem-ry still

A lit - tle form, a frag - ile form, The dear - est that I knew; -
Will oft - en come in sweet - est rhyme My lone - ly thought to fill; -

And in my heart her mem'ry still to me can ne'er be loss,
And while this ach-ing heart shall beat lifes pleas-ures and its dross,

For on her ten-der lov-ing breast She wore a Mal-tese Cross.
I nev-er shall for-get the maid Who wore the Mal-tese Cross.

CHORUS

She wore a "Mal-tese Cross," She wore a "Mal-tese Cross,"

Up-on her ten-der lov-ing breast She wore a "Mal-tese Cross,"

Alpha Kappa Psi

Words and Music by
JANE CORE

Let's sing to Al - pha Kap -

pa, And sis - ter mates so dear. The

mem' - ry of our friend - ship, grows sweet-er

year by year Thru days of

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a long note for 'year' followed by a phrase 'by year' with a horizontal line underneath, then 'Thru days of'. The piano accompaniment features chords and moving lines in both hands.

joys and sor - row well lift our hearts to

The second system continues the vocal line with 'joys and sor - row well lift our hearts to'. The piano accompaniment continues with similar harmonic support.

Thee And say "In faith, and hope, and

The third system continues the vocal line with 'Thee And say "In faith, and hope, and'. The piano accompaniment continues with similar harmonic support.

love Al - pha Kap - pa Psi for me.

The fourth system concludes the vocal line with 'love Al - pha Kap - pa Psi for me.' The piano accompaniment continues with similar harmonic support.

Beetle

Words and Music by
HELEN DILLMAN

Bee - tle we pledge to thee our

loy - al - ty sin - cere;

We swear to give our best and

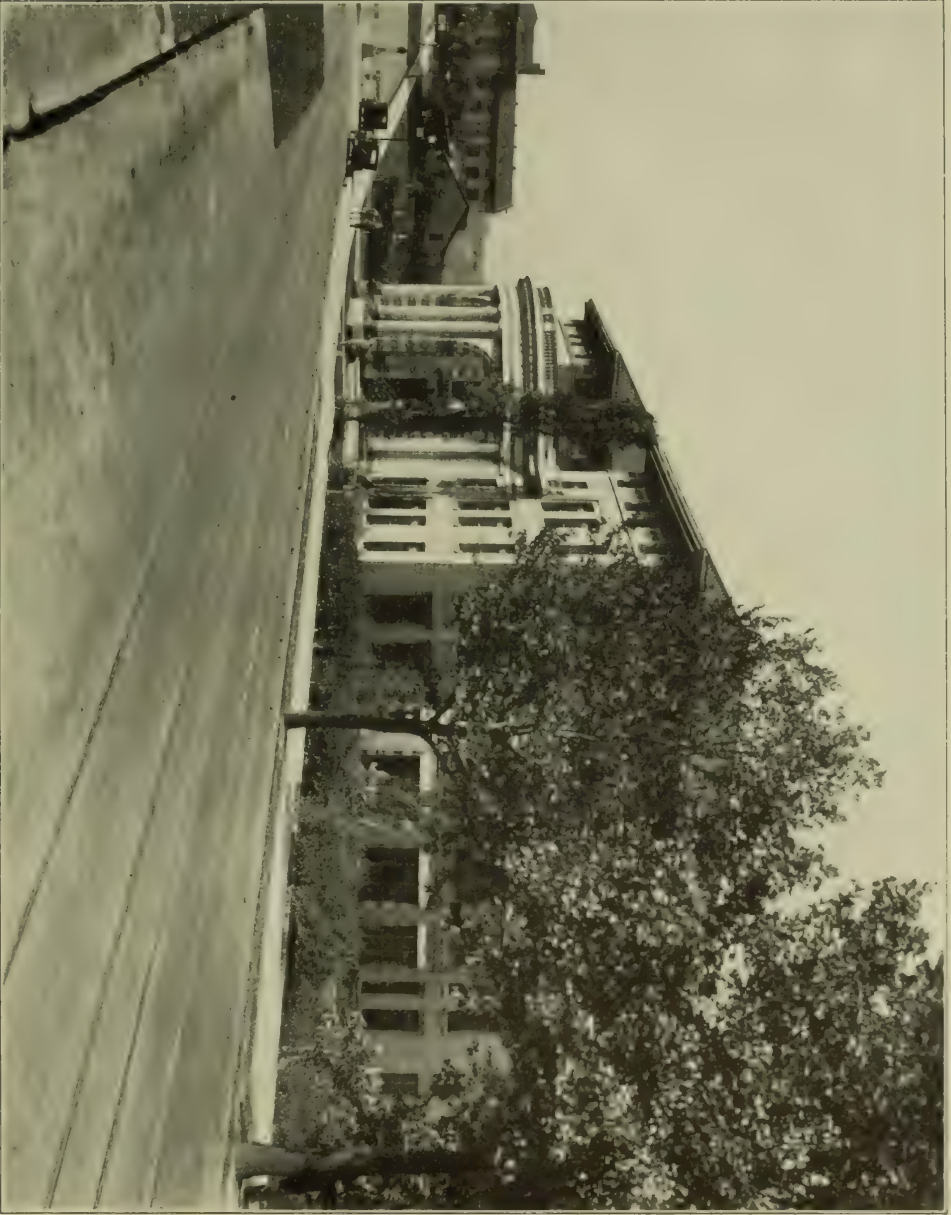
keep thee ev - er dear;

We will de - vote — our lives to

tra - di - tions old, To the suc -

cess and growth of Green — and Gold.





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Music Printers
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